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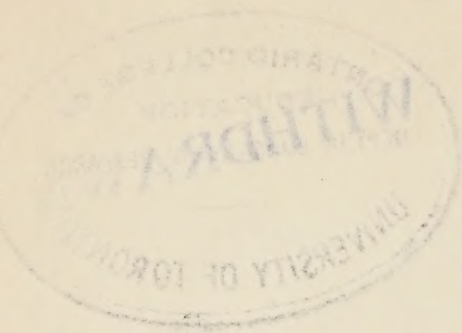
Department of Education



An Introductory Course
in
Music Appreciation
Through Listening
for
Elementary Schools

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An Introductory Course in Music Appreciation Through Listening for Elementary Schools

The term Music Appreciation should apply to every musical activity included in the school curriculum. In this outline the term is used to designate the periods of appreciative listening to music. The listening period should provide a rich music experience through acquaintance with worthy musical literature, especially that which the children themselves cannot sing. This enlarged and enriched musical experience will develop correct attitudes toward good music. A sympathetic environment has also been provided for the growth of the feeling for beauty. Pupil activities, such as responding to rhythm, may be stimulated by purposeful questions and suggestions about the music. This pupil participation will result in active listeners. Through active listening the music is recreated and the listener "becomes" the music.

In general one lesson a week (or one-fifth of the music time) should be given to appreciative listening. Usually the music should be played first without comment. Let the music speak for itself. The voice of music should be heard more than the voice of the teacher. The lesson should generally close with "quiet listening."

The following Victor Record numbers constitute a minimum list sufficient to introduce the course. While these records are used for many purposes it should be recognized that many hearings are necessary before the child becomes a part of the music. For a complete list of suitable records teachers are referred to the "Programme of Studies, Grades I to VI," "Victor Records for Canadian Schools" and "Handy Reference List—Victor Records," the last two obtainable from RCA-Victor Company Limited, 36 Breadalbane Street, Toronto.

Records

12163	20164	21620
19923	20245	216588
19926	20432	216589
20079	20801	216590
20161	20806	

Total cost, \$11.10 list.

PART I

1. RHYTHMIC ACTIVITIES

Children need training in rhythm as well as in tone. While songs correctly sung help to provide this, the class will benefit by such activities as Walking, Skipping, etc., the Rhythm Band, and Singing Games.

Rhythmic Response

The children listen intently to the music, discover what it has to tell them and translate that message into rhythmic activity. Where floor space is limited, a few children may be chosen to play in front of the class, while the others make imitative motions with their hands, arms and bodies.

Walking, Marching, Stepping

Suggested Victor Records

- 20079 Light Cavalry Overture.
- 20801 Toreador's Song, Soldier's Chorus.
- 20432 I See You.
- 20806 London Bridge, Mulberry Bush, Looby Loo, Oats Peas Beans.

Running

- 20079 Elfin Dance.
- 20164 Gavotte, Legend of the Bells.
- 21620 Turn Around Me, The Poppy.

Skipping and Jumping

- 19926 Seraglio.
- 20079 Light Cavalry Overture.
- 20806 Mulberry Bush, London Bridge, Looby Loo, Oats Peas Beans.
- 21620 Hansel and Gretel, The Poppy.

Swaying and Rocking

- 19926 Morning.
- 20079 Andantino, Evening Bells, Waltz.
- 20161 Waltz.
- 20245 Anitra's Dance.
- 20432 Kinderpolka, Carousel, Dance of Plenty.
- 20801 Woman is Fickle, Misereri.

Gliding

- 20161 Waltzing Doll.
- 20432 Kinderpolka, Carousel.

TEACHER'S REFERENCE—Music Appreciation for Every Child—Primary Grades (W. J. Gage & Co. Ltd., Toronto). List price, 95c.

The Rhythm Band

The Rhythm Band is attractive to children and, when musically presented, serves a distinct purpose. Through it the children gain experience in keeping time with the music and develop discrimination in the use of loud and soft instruments. It should also add a feeling for the effect of different instruments and a more concentrated attention due to following not only the tunes but also the motives or little tone groups that make up the tune. Every child should have a chance to play every instrument. It is desirable that good instruments be purchased, but where this is impossible, substitutes may be made from

rulers, tin lids, empty boxes, pebbles in cans, large spikes, horseshoes, rattles, etc. The following records may be used:

Suggested Victor Records

- 20079 Waltz, Andantino, Light Cavalry.
- 20161 Valse Brillante, Canzonetta, Waltz.
- 20164 Legend of the Bells.
- 20245 Anitra's Dance.
- 20432 Dance of Greeting, Kinderpolka, I See You, Carousel.
- 21620 The Poppy, Turn Around Me, Hansel and Gretel.

TEACHER'S REFERENCE—Waterloo Rhythm Band Method (Waterloo Music Co., Waterloo), \$1.00.

Music Appreciation for Every Child—Primary Grades (W. J. Gage & Co. Ltd., Toronto), 95c.

2. PATTERN SONGS

Pattern Songs may be used for class singing, following instructions given in Departmental Circular "Music in Rural Schools," or may be used for quiet listening.

- 216588 Strawberry Fair, Young Richard, Where Do They Go, Sleep Baby Sleep, The Quest. (New Canadian Song Series, Canada Publishing Company, Toronto.)
- 216589 The Mermaid, The Meeting of the Waters, Golden Slumbers, Busy Bee. (New Canadian Song Series, Canada Publishing Company, Toronto.) (The Singing Period, Waterloo Music Company, Waterloo.)
- 216590 Dabbling in the Dew, Gossip Joan, Now Is the Month of Maying, Fairy Song, In a Manger, Early One Morning. (The Singing Period, Waterloo Music Company, Waterloo.)

Other suitable records of Pattern Songs are listed in Departmental Circular "Music in Rural Schools."

3. DESCRIPTIVE MUSIC

"Music which tells a story" makes a strong appeal to children. Let the music, so far as possible, tell its own story. Additional records will be found in "Programme of Studies, Grades I to VI."

- 12163 Morning (Peer Gynt).
- 19923 Music Box.
- 20079 Elfin Dance.
- 20161 Waltzing Doll.
- 20245 Anitra's Dance, In the Hall of the Mountain King (Peer Gynt).

4. QUIET LISTENING

Children will appreciate good music if allowed to listen to it without interruption. Many hearings are desirable, as the real beauty of good music reveals itself only with repetition. The following Victor records are suitable for "quiet listening"—19923, 19926, 20079, 20161, 20164, 20245, 20801, 12163, 216588, 216589, 216590.

5. VOICES OF THE ORCHESTRA

Children will wish to know something about the different instruments they hear. While any intensive study of orchestral instruments rightly belongs to a later period, a casual acquaintance with the more common ones may be encouraged. Where possible, children should see and hear actual instruments before being introduced to recordings.

- 19923 String Ensemble, Woodwind Ensemble.
- 19926 Violin, Violoncello, Harp, Piano, Piccolo, Flute, Oboe, Bassoon, Cornet, Trombone, Bells, Celesta.
- 20079 Violin, Violoncello, Piano, Flute, Oboe, Clarinet, Cornet, Bells, Celesta.
- 20161 Violin, Viola, Piano, Flute, Oboe, Clarinet, Celesta, String Quartet, Woodwind Quintet.
- 20164 Violin, Viola, Piccolo, Flute, Bassoon, Cornet, Bells.
- 20801 Violin, Viola, Violoncello, Flute, Oboe, Bassoon, Cornet, Celesta.
- 20245 Full Orchestra.

Charts showing all the instruments of the orchestra may be obtained from RCA-Victor Company. Complete with 20 charts, 2 special records and handbook, \$4.75.

6. SINGING GAMES AND FOLK DANCES

Complete instruction will be found in "Teaching Directions for Singing Games," obtainable without charge from RCA-Victor Company Ltd., 36 Bredalbane Street, Toronto.

Singing Games

- 20432 I See You, Carousel.
- 20806 London Bridge, Mulberry Bush, Looby Loo, Oats Peas Beans.

Folk Dances

- 20432 Dance of Greeting, Kinderpolka.
- 21620 The Poppy, Turn Around Me, Hansel and Gretel.

PART II

TYPE LESSONS

Singing Games

Record 20806

This record of singing games is suitable for Kindergarten or Grade I. Play the record first for listening; at second playing have class clap the rhythm; at third playing class hum and clap, then sing and clap. Teacher gives directions for forming circle and playing game, which is done to the victrola first, then with pupils singing as they play.

Rhythmic Response

Record 20432

This or similar records for rhythmic response should be heard first, then clapped, followed by bouncing real or imaginary balls to the music. This record invites the rhythmic response of gliding which should be done gracefully by the class after the feeling for the rhythm has been established as suggested.

Voices of the Orchestra

Record 20164

For first lesson in instrument recognition this record cannot be excelled. The first hearing should include the celesta, piccolo, violin and bassoon selections. Play the selections in order named, then show picture, briefly mentioning its importance in the orchestra, then play again. At the close of the lesson play the four selections, naming and numbering the instruments on the blackboard. Class identify the instrument by number as heard. Add just two new instruments from other side of record at succeeding lessons until covered entirely, each lesson in the memory test using the previously heard selections. Follow this with full orchestra record, if possible, for "quiet listening."

Record 19923. The Music Box—Laidow (pronounced Lyah-dow).

1. *First playing.*
2. Tell that this is played by the woodwinds with an occasional bell and harp note introduced.
3. Show picture of woodwinds used (flute, piccolo, clarinet).
4. *Second playing.* Have pupils raise hands when the piccolo is played. It is known by its high, shrill tone.
5. Show picture of bells and harp.
6. *Third playing.* Have pupils listen for the bell note which occurs at regular intervals.
7. *Fourth playing.* *To some hearers the music may suggest a fairy dance.*
Look, look! In neat array the fairies dance at break of day,
Solemn first, then light and gay they turn and step in dainty way;
Forth and back they softly pass, under leaves and through the grass,
Chiming bells ring sweet and clear, and fairies troop from far and near.

Information for the Teacher

Laidow, 1855-1914—Russian—wrote this piece of imitative music originally for the piano. The old-fashioned music box with its revolving cylinder gives a very sweet, tinkling sound, and makes one feel that it is music not for human beings, but for marionettes or fairies where everything is in miniature. The melody is dainty, vivacious and playful.

8. *Fifth playing*—quiet listening.

Record 19923. *Oh Vermeland, Thou Lovely Land.*

1. After the *first playing* of the record the teacher shows pictures of the strings and discusses the different ways of playing these instruments (bowing, plucking, etc.).
2. Allow children to play imaginary violins, 'cellos, etc.
3. *Second playing.* Have children listen for the plucking of the strings.
4. *Third playing.* Have children indicate by raising hands when strings are plucked.
5. Give name "pizzicato" (plucked) and write on board.
6. *Fourth playing.* Have children pluck imaginary strings when that part of the music occurs.
7. Write title on board and tell the following:

"Vermeland is considered one of the very loveliest folk songs in the world. Sweden has been called the land of singers and her folk songs usually represent her happy home and national life.

"The song takes its name from the province of Vermeland, just near the border of Norway, so it is very popular with the Norwegians, too."

This selection is played by a string ensemble.

Show pictures of Sweden and read verses dealing with this land of hills and valleys.
8. *Fifth playing*—quiet listening.

DESCRIPTIVE MUSIC

Peer Gynt Suite—Grieg

Information for the Teacher

1. A *Suite* (from the French "to follow") is a set of dances written in the same key. In this case it means a group of themes built around a single idea.
2. *How Grieg Avoids Monotony.* The themes are short, and are repeated again and again, yet without monotony, because:
 - (a) Theme is repeated in different keys.
 - (b) Music goes from soft to loud and vice versa.
 - (c) Gradual increase in speed and force.
 - (d) Starts with a few instruments and gradually adds others.

Choosing a main theme, and then repeating it in different ways, is a typically Norwegian feature.

3. *Edward Grieg, 1843-1907.* Grieg was essentially a Norwegian, although his grandfather and father were Scotsmen. From his gifted Norwegian mother he received his early music lessons, and his father took him, while only a small child, through the country where he heard the old tunes played by the Norwegian fiddlers. His wife was a Norwegian singer, and many of his songs were written for her. The fact that Grieg wanted to be a painter shows us why his music is so imaginative and full of colour, and because he was patriotic we see why he worked so untiringly for the advancement of Scandinavian music.
4. *Story of Peer Gynt.* Peer Gynt was a queer, dreamy lad, and as he grew up to young manhood he became more of a dreamer than ever. Eventually, he married a very lovely girl, Solvejg, and built a little home way up among the mountains for himself and his bride. They might have been very happy, but Peer had been an idler for so long that he became discontented and left home. During his wanderings he decided to visit his old mother, Ase, but arrived there just as she was dying. Broken-hearted he rushed from the house, and tried to seek forgetfulness in new countries. He crossed the seas, and, while he was living among the Bedouins, Anitra, the beautiful daughter of the Chief, danced for him. The music suggests the grace and charm of the oriental dance.

His wanderings were not always pleasant, and once, when he came to a great palace, the home of the Mountain King, he had a quite unhappy experience. The King's subjects, the Trolls, were very good to him, but he was rude to them, and the King, incensed by his action, called on the gnomes to punish him. They formed in a circle round him, dancing very slowly at first, but more quickly as their anger mounted, and pinched and struck at him until at last they tumbled the palace about him, and he was rolled down the mountain.

Peer, weary, homesick and repentant, returned to his mountain home, where Solvejg awaited him. Solvejg's song of welcome is most beautiful, and breathes forth her love for the wanderer, that love which is faithful unto death.

5. *Principal Themes of Peer Gynt Suite:*

Morning. Record 12163.

In this record Grieg pictures Peer awaking just as the sun is beginning to make the eastern sky beautiful with its gorgeous colourings, and, as the dawn grows brighter, the sleepy birds begin to twitter and the sounds of early morning are heard. The dawn grows brighter still, the shadows disappear, the birds begin to sing, the little breezes whisper among the tall trees, the shepherd leads out his flock, and the whole world has awakened. The sun is up.

There is but one prominent theme, a simple melody, such as the shepherd might play as he leads his sheep out in the morning freshness to seek pasture before the dew is off the grass. The theme is repeated over and over again, and the harmonies, all working upward, make us feel that we, too, are watching that gorgeous spectacle of early morning, the sunrise.

1. *First playing*—quiet listening. Question children as to the nature of the composition (quiet, peaceful).
2. *Second playing*. Have children listen to the quiet music. Teach the theme (A).
3. *Third playing*. Have children listen for the theme. Show how the melody works upward.
4. *Fourth playing*—quiet listening.

The Death of Ase. Record 12163.

This movement is really a funeral march and is played by the strings alone. The theme, four measures in length, is repeated over and over again, in slightly different ways, and the very unusual use of the accent intensifies the gloom.

Play the record several times, having children listen for and learn the theme (B), if desired, until they themselves realize the sadness and gloom of this part of the suite.

Anitra's Dance. Record 20245.

1. Tell story of Peer Gynt and Anitra.
2. *First playing* of record.
3. Tell that this is played by the strings and triangle. Have children listen to triangle at *second playing*.
4. Teach theme (C). Have children recognize this theme where it occurs in *third playing*.
5. Have class listen to introduction and notice the staccato (sharp, detached) playing in *fourth playing*.
6. *Fifth playing*—quiet listening.

The Hall of the Mountain King. Record 20245.

1. *Play record*, and get children's reaction to the music. What kind of music? How played? What do you think was happening? etc.
2. Tell story and teach theme (D).
3. *Second playing*. Raise hands when theme occurs. Show pictures of 'cello and double bass. Theme is first played pizzicato by these instruments.
4. *Third playing*. Listen to pizzicato playing. Raise hands when it occurs.
5. What part of the story might be shown when the theme is played for the first time? (Anger of the King.)

6. *Fourth playing.* Imps pinch and tease Peer. See if children can discover this. (Flute and piccolo shrill notes.)
7. *Fifth playing.* Children notice that the tempo and volume increase as teasing becomes more furious. How is the destruction of the palace shown at the end? (Kettle drum and cymbals.)
8. *Sixth playing*—listening.

